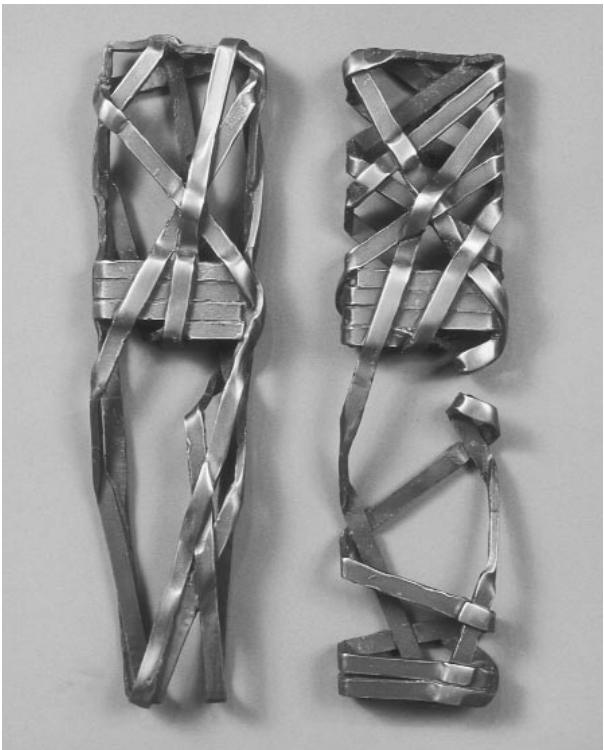


APPREHENSIONS

in THREE dimensions

Francis Fox, Couple, 13 1/4 x 9 x 11 1/2", bronze unique.



Everything being inherent, we are merely instruments through which the imagination awakens. Memory reveals the possible, drawing on our unconscious. Everything harks back to time past.
 —Isamu Noguchi

Throughout the Classical and Neo-Classical periods, figurative sculpture lacked the eminent posture of painting—loftiest of the visual arts. Limited to rendering static shapes, sculpture was the inferior art. Beginning in the late eighteenth century, however, when formal distinctions between the forms of art were launched and public exhibitions and public art galleries emerged, attitudes toward sculpture altered, gathering thrust in the nineteenth century, and becoming nothing less than a revolutionary transformation in the twentieth. Even so, as recently as the early 1960s, painter Ad Reinhardt could still wittily define sculpture as “something you bump into when you back up to look at a painting.”

Sculpture—including assemblages, installations, environments, video-displays—nevertheless has confidently left its eddy as painting and architecture’s “decorative adjunct,” to emerge, arguably, as the mainstream of modern art. The defining factor in this radical shift flows from the manner in which imaginative sculpture engages and interacts with the viewer—the three-dimensional object’s weighty advantage over a framed, flat surface displayed on a still flatter wall. Sculpture occupies space, requires time “to be walked around” rather than simply looked at; it bumps into you. Apperception runs from “figure to object to arena of encounter.”

Too, this transformation owes as much to writers such as Charles Baudelaire and Ranier Maria Rilke, artist-practitioners Robert Morris and Donald Judd, as to iconic sculptors such as Aguste Rodin and Constatin Brancusi, David Smith and Isamu Noguchi. Their consensus: painting depicts the form; sculpture is the form.

[Sculpture] only becomes art, whether it is a made object or a found one, if something about it prompts the viewer to move beyond mere recognition of it as a physical thing and look for something in it that is not literally there.

—Alex Potts, art critic

Among Idaho sculptors immersed in theory, Francis Fox stands second to none. Born in Pennsylvania to a mother who was a schoolteacher and a geologist father, he moved to Wyoming at age eight when his father took a job managing the Whitegrass guest ranch near Moose. Francis attended nine different elementary schools—Casper, Crowheart, Wind River Valley—lugged sprinkler pipes in summer, and eventually decided to pursue a geology degree at University of Wyoming, Laramie.

After two years, and a summer framing for a construction company in Jackson, he went to Chicago, working days in the commodities market with porkbellies and wheat futures and evenings in a head shop. When he had stashed enough money, he was off to Europe.

Having bought an elaborate Russian camera in Brussels to record his journey, only to be frustrated by its idiosyncrasies, he tossed it in favor of a sketchbook. In northern Spain the pervasiveness of public sculpture was beyond ignoring. He bought a second, larger sketchbook. More drawing. Paris, Rome. Avoiding the museum lines, still drawing and sketching, he turned twenty-one. When he finally returned to Laramie, he added art to his major (oil and acrylic painting), then discarded geology altogether. At the time, the art department had a dozen faculty members, among them painter-critic Victor Flach, and it was steeped in Bauhaus-modernist theory. He earned a BFA there, and a dozen years later his MFA in sculpture. The years between were, in his words, “all learning.”

He drove to Manhattan to live as an artist; covered his room by house-sitting and his meals by waiting tables. He also carved jewelry in wax for a commercial casting company and restored furniture for Sotheby’s.

After a year, Fox moved to Santa Fe: it had Wyoming’s space (which taught him much about natural and manmade objects standing free-form against the horizon) and the second-best art market in the country.



APPREHENSIONS IN THREE DIMENSIONS continued...



He looked up art foundries, selected Shidoni, a foundry-gallery on fifteen acres with forty artisans, and persuaded them to hire him. As he mastered each aspect of production—wax casting, mold-making, sand casting, fabrication—he moved on to pursue proficiency in a new one, and on his off time produced small runs in bronze of his own pieces and sold them out. Fortuitiously, he reconnected with a friend and art graduate (ceramist) from Wyoming, Stacy, and they married.

They left Santa Fe together after five years at Shidoni, and in 1990 resettled in more affordable Colorado Springs. He opened a studio, intent on doing occasional fabrication for other artists and some production for designers. Francis was still painting, as well. Primarily, however, he was working with wood, with form, with the interaction or tension between two adjoining materials (wood and steel, for example) —intrigued by the space between them.

In 1992, when Stacy became pregnant with Siena, the first of their two daughters, they returned to Laramie where her parents lived, and Francis entered the three-year MFA program. Between classes, he worked for Mountain Woods, making furniture, and at the University of Wyoming Art Museum as exhibit designer—a position that became a full-time one for a year after graduate school.

Four years ago, after Stacy noticed a job listing for Boise State University in the College Art Association trade magazine and remarked, "I could live in Boise," and Francis was selected ahead of eighty-some other applicants, they arrived in the City of Trees. He supervises the foundry at the university and says with an exuberant grin, "Teaching is the best job I've ever had."

Although in the past he has done much of his work at school, he recently remodeled his garage into an 18-by-18-foot studio affording greater freedom from interruptions, and it will supercede his other space.

Fox discusses sculptural theory—minimalism, modernism, post-modernism—with an ease and familiarity based on extensive reading, reflection, and introspection. Whether talking about Brancusi's *Torso of a Young Man* or Noguchi's *The Stone Within* or Deacon's *Body of Thought*, his passion is manifest, unmistakable. When asked about international influences in his own career, he counts Damon Hurst, Martin Puryear, Bruce Nauman, and Louise Bourgeois.

The point of transition between order and disorder is where different kinds of ordering emerge.
—Richard Deacon

As in graduate school, Fox remains engrossed, even hypnotized by the relationship between opposites, such as presence and absence or fulfillment and emptiness or open and closed—and the complexity associated with their juxtaposition, and the structure of sculpture as a framework for conceptual and emotional aspects of these contrasts. He notes that many of his pieces exhibit clusters and intersections, suggesting a type of order reminiscent of those in both natural and human-made systems—patterns connected with different scales of evolution, from lichen to computer chips, or from a road grid to a city matrix.

At a visual arts fellowship exhibition sponsored by the Wyoming Arts Council a few years ago, art critic and guest curator Peter Frank, from Los Angeles, wrote, "Fox is only too happy to challenge set notions about what constitutes sculpture—sculptural form and subject matter, self-containment and even taste—without embracing space itself...all demonstrate a vibrant visual and material energy. Both major strains in his recent work derive their power equally from their purely formal impact and from their metaphorical relationship with the exterior world. That 'world' is one that is as much interior as exterior: the world of the sub-atomic particles." Fox himself agrees, saying the development of his sculptural vision, the investigation of opposites, readily reveals a correlation between theories in contemporary art and contemporary science.

On being asked for a statement that parallels his own commitment to the art, he reaches for one of his many black, spiral-bound notebooks, leafs through the sketches and observations, and reads from sculptor Peter Schjodahl writing, in turn, about British artist Tony Cragg: "Sculpture's prerogative is to confront us with the fact of our material, physical, bodily reality, making that fact available to thought and feeling—and making it sociable, an open secret shared with others in a common space." Apropos indeed. Invariably, for example, visitors to Boise City Hall, who there encounter Fox's eight-foot bronze, *Portal*, find themselves agreeably appreciative of the secret made communal.

• CC



Photos:
Top Left: Francis Fox, *Gibbous*, 17 x 12 x 12", PVC plastic and resin.

Bottom Left: Francis Fox, *Metabone*, 15 x 12 x 7", cast aluminum.

Bottom Right: Francis Fox, *Bud*, 8 x 9 x 7", bronze and wood.

COMMISSIONERS

- Jeanne Anderson, Driggs
- Margo Aragon, Lewiston
- John Bennett, Kooskia
- Cherie Buckner-Webb, Boise
- Delores Fery, Boise
- Laurel Hall, Idaho Falls
- Vince Hannity, Boise
- Pat Harder, Twin Falls
- Mark Hofflund, Boise
- Harry Lawless, Boise
- Denise Simone, Hailey
- Nancy Sue Wallace, Hayden Lake
- Sean Wilson, Moscow

AT LARGE APPOINTMENTS

- Kelly Daluiso, Buhl
- Andrea Graham, Pocatello
- Susan Jacklin, Post Falls
- Sally Graves Machlis, Moscow
- Ruth Wright, Boise



NATIONAL
ENDOWMENT
FOR THE ARTS

NEWSLETTER DESIGN & PRODUCTION

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an OBJECTIVE SHARED

Everyone must carry out a concrete assignment that demands fulfillment.

– Viktor Frankl

Summer brought the addition of several new members to the Idaho Commission on the Arts. Governor Kempthorne appointed **Denise Simone**, associate artistic director of the Company of Fools, Hailey, to a four-year term as a Commissioner. Besides being one of the founding members of Company of Fools, she is an accomplished teacher (theater, creative writing and literacy classes), playwright (four plays produced), and actress. Simone spent five years as the director of community outreach and company manager of Theatre IV, in Richmond, Virginia, the nation's second-largest touring theater for children. She also serves as chair of the Wood River Arts Alliance, and she is the first Commissioner appointed from the Wood River Valley in over fifteen years. Simone earned a BFA in acting at Montclair University, New Jersey.

Susan Jacklin, Post Falls, has answered a request from Chair Mark Hofflund to join the Commission as an At-Large member. Ms. Jacklin is a key figure in the restoration and development of the Post Falls community center, located in a renovated 1890 church, serving in that regard as president of Community Building Partners. She brings considerable experience as an arts advocate and community activist: board member of the Sacred Heart Hospital Foundation, past board president of Hospice of North Idaho, board member of KMC Foundation, and formerly an art teacher at Medical Lake and Lakeland Village elementary schools. She holds a BA in art education from Westminster College, Pennsylvania.

Mark Hofflund also recruited **Andrea Graham**, Pocatello, as an At-Large member of the Commission. She is an independent folklorist and part time director of the South Dakota Folk Arts program. Graham has worked in state and regional folklife programs in Virginia, Tennessee, Florida, and Nevada. She holds a BA in anthropology and MA in folklore and folklife from the University of Pennsylvania.

At June-end, Governor Kempthorne reappointed Commissioners **Dee Fery**, Boise; **Laurel Hall**, Idaho Falls; and **Harry Lawless**, Boise, to new four-year terms.

We are fortunate indeed to have these outstanding individuals serve the Commission and Idaho. Each of them is representative of a growing number of unpaid volunteers across Idaho working

on behalf of the arts. Interacting with these arts supporters is a sincere pleasure, and increasingly I find they have remarkable stories to share about the pivotal role arts have in their personal lives, as well as in the life of their community.

Notably, in the past several months, I am asked routinely, "What more can I do on behalf of the arts?" With many state arts agencies facing a reduced level of state financial support, I treat this inquiry as an opportunity to strengthen grassroots support for Idaho arts. My response is simple: Remember the 3 A's—**Awareness, Appreciation, Advocacy**.

As our legislators face increasing competition for decreasing funding resources, it is essential that they are made aware of the valuable work done by the Commission in support of the arts. This awareness takes many forms; perhaps the most effective is an invitation to your elected leaders to attend and participate in your own art event, giving them first hand experience of how the arts make a difference in your community. While at your event, or in an appropriate thank-you message afterwards, express your *appreciation* for their commitment of a portion of your Idaho tax money to such a program. Additionally, never forget your ability to *advocate* for enhanced support of the arts. Yet again this year, requests for support through arts grant applications to the Commission have increased, while our overall resources have diminished. In a representative government, our need to build awareness, *appreciation*, and *advocacy* for public support of the arts requires consistent attention.

Finally, I am persuaded that all of us working in the arts in Idaho need to persevere, voicing our gratitude and appreciation for one another's successes. I am convinced that excellence in the arts, no matter the medium or the venue, is a goal we must all value and pursue. Most artists and arts supporters I know achieve their success despite struggling at times with irksome, worrisome circumstances. Our collective recognition of their efforts provides the nourishment necessary for them to shoulder on. Bear in mind that contributing your personal attention, or the attention of your community, to these noteworthy efforts recompenses and enriches the artist's experience and the framework of the community itself.

My thanks to all of you for all you do. In the words of playwright Christopher Isherwood, "Even the tiniest act of the will towards a thing is better than not doing it at all."

• Dan Harpole, Executive Director



ART

MATTERS REDUX!

Childhood, Livelihood, Neighborhood

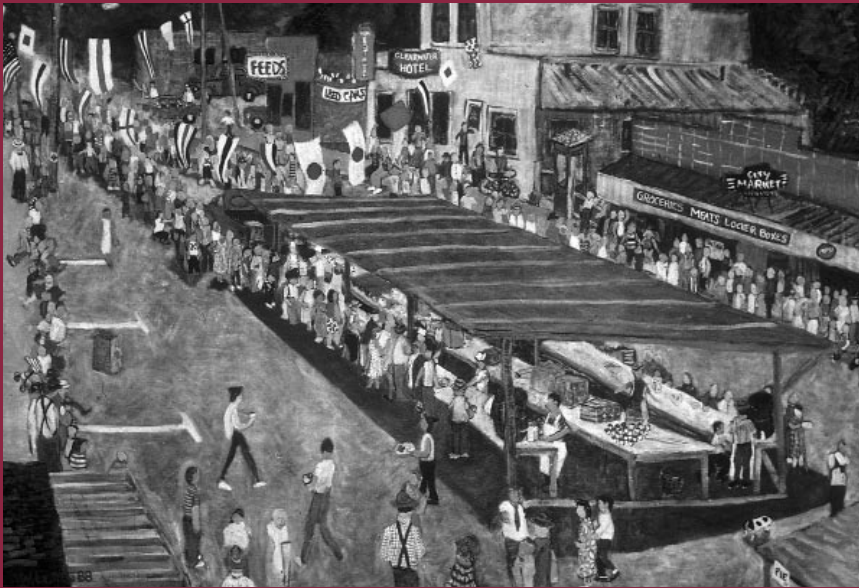
Art Matters 2!, a sequel to the memorable statewide arts conference held in Boise two years ago, will be held Friday, September 5 and Saturday, September 6 at The Grove Hotel in Boise. Registration fee is \$100.

Keynote speakers include Dana Gioia, Chair of the National Endowment for the Arts; Patrick Overton, author and community cultural developer; Peggy Bulger, Director of the American Folklife Center; and Seattle public artist Jack Mackie.

Art Matters 2! is co-sponsored by the Idaho Nonprofit Development Center, Boise, which will present *Ready, Willing, Able!* on Thursday, September 4 at The Grove Hotel. Keynote speaker Jonathan Katz is chief Executive Officer of the National Assembly of State Art Agencies. Registration for skill-building workshops for those involved with nonprofit boards, staff, volunteers, or organizations is \$50 a person. Notable regional supporters of nonprofit organizations such as M. J. Murdock Charitable Trust, Steele-Reese Foundation, Idaho Community Foundation, and Paul Allen Foundations, will participate in a Funders' Panel.

Art Matters 2! Childhood, Livelihood, Neighborhood will bring artists, educators, civic leaders, board members, and arts organizations together as arts partners for communities and schools. It is made possible in partnership with the Idaho State Legislature, National Endowment for the Arts, Western States Arts Federation, Idaho Community Foundation, and the Egyptian Theatre.

A brochure with sessions and registration form is available from ICA, P. O. Box 83702, Boise, ID 83720-0008, www2.state.id.us/arts/. A request form is printed on page 16 of this issue of *Latitudes*.



Will Leaton, *Kamiah BBQ*, oil on canvas, 57x38", 1989

2 0 0 3 E V E N T S C H E D U L E

Friday - 9/5/03		Saturday - 9/6/03	
8:00 a.m.	Check in & Breakfast	8:00 a.m.	Check in & Breakfast
9:00 a.m.	Welcome/Opening PATRICK OVERTON , Author, Community Culture Developer "The Turning Point: Arts & Communities in Transition	8:45-9:45 a.m.	JACK MACKIE , Seattle Public Artist "Towards a Civic Art"
10:30 a.m.	Break	9:45 a.m.	Break
10:45 a.m.-12:15 p.m.	At A Glance Sessions •Leaky Raft I: Strategies for Organizations Dealing with Transition •Creative Partners: Hand in Hand •The Icehouse Books: An Idaho Treasure •Powerful Learning Through Effective Planning •Sell It! Marketing for Artists •Boise City Arts Commission: Public Art Walk •Ballet Idaho: Dance Demo	10:00-11:30 a.m.	At A Glance Sessions •The Art of Advocacy (session will be repeated) •Our Hometown, Our Culture •Linking Community: Place-Specific Public Art (session will be repeated) •New Tools & Next Steps •Live & Earn: Opportunities for Artists & Writers •Boise Philharmonic •Idaho Dance Theater: Dance Demo
12:15-1:00 p.m.	Lunch	11:30 a.m.	Break
1:00-2:15 p.m.	DANA GIOIA , Chair, National Endowment for the Arts "Why Arts Matter"	11: 45 a.m.-12:30 p.m.	Lunch
2:30 p.m.	Break	12:30-1:15 p.m.	PEGGY BULGER , Director of the American Folklife Center "Rooted in Tradition: Folk Arts & Oral History Defining the Community for the 21st Century"
2:45-4:15 p.m.	At A Glance Sessions •Leaky Raft II: Strategies for Organizations Dealing with Transition •Sustainability for Community Cultures •Festivals in Idaho: Best Practices & Worse-Case Scenarios •Standing Room Only: How to Develop & Implement a Winning Marketing Strategy •The Arts: Measuring the Difference •Boise City Arts Commission: Public Art Walk •Drum Circle: The Grove	1:15 p.m.	Break
5:00 p.m.	Poetry Reading DANA GIOIA	1:30-3:00 p.m.	At A Glance Sessions •The Art of Advocacy •From Lolo Pass to the Clearwater Confluence •Linking Community: Place-Specific Public Art •ICA Rostered Artists Roundtable •Access: Adjustment or Accommodation •Basque in the Block: Dance & Tour •Drum Circle: The Grove
		3:00 p.m.	Closing Send Off on the Grove

Pat Harder



COMMISSIONERS

are VOLUNTEERS



Sean Wilson

Pat Harder

Appointed: 1997, Governor Phil Batt
Board: Twin Falls United Way, former president; College of Southern Idaho Foundation; Magic Valley Arts Council, former president; Twin Falls Centennial Commission, arts chair.
Education: Albertson College of Idaho, history.
Home: Twin Falls
Family: Husband Fred, daughter Rari, son Rick.

Pat Harder, one of two children, was born in Grangeville and moved to Boise at age nine. Her grandparents were friends of Len and Grace Jordan; her mother was a teacher of English and drama. Her husband is a retired banker, and she now has four grandchildren of her own. She has lived in Twin Falls, where she ran a business, for almost 40 years.

LAT: As former president of the Magic Valley Arts Council, what improvements in arts opportunities have you seen in the Magic Valley over the last 10 years?

The Valley is still primarily agricultural, but I see greater awareness of the arts in general, and people moving into the area want the arts available to their families, want more art opportunities for children. Additionally, because the media has become more inclusive of the arts, they are written about and talked about more often—there's greater exposure than in the past.

LATS: What pressing local arts needs can you identify?

Certainly there is always room for more arts programs in the schools—music programs have been cut. We need instrumental teachers at an elementary level because children need to be exposed at that age rather than later on. And I see a need for quality arts teachers, so that the arts can be included in all aspects of education.

LAT: Were the arts available to you in your youth?

Dance was my favorite. I learned folk dance in physical education. For five years, I took ballet lessons after school—at one point I longed to go to ballet school in San Francisco. I just loved it. Now two of my granddaughters are taking ballet. I took clarinet lessons for two years, but I really wanted to learn the flute; and now, if there were a teacher anywhere near, I'd love to take harp lessons—I'd gladly trim my nails (smile). I do distinctly remember as a high school student so long ago hearing Yehudi Menuhin play the violin in an auditorium, being part of an audience entirely entranced, spellbound.

LAT: Any connection between the arts and your love of antiques?

I grew up around my grandmother's belongings and I cherished them. I admire the way they were made, the design, how jewelry or furniture represented its time, how one can track the history of articles. When we travel, what I enjoy most are museums, the way their art and artifacts identify a people.

LAT: Advice for fellow Idahoans?

We need a continual awareness of how important the arts are, in order that when it is time to make difficult budget decisions, we do not just automatically axe the arts. For my part, when times are tough, the arts are even and ever more important because they reflect and capture those times—music, literature, drama, visual arts—all of them will tell who we were and what we surmounted.

Sean Wilson

Appointed: 1999, Governor Dirk Kempthorne
Owner: HORNSALES.com, selling new, custom, brand-name instruments (finishing, plating, coloring, engraving) for performing artists. In charge of community outreach for the Governor's "Generation of the Child Initiative."
Board: President, "Rendezvous in Moscow."
Education: University of Idaho, interdisciplinary/general studies, ASUI (Student Body) President.
CD: Out of the Blue (smooth jazz).
Home: Troy
Family: Wife Susan, cat Muffy.

Wilson has been a performing artist for 19 years, and a professional one for the past 10. Specializing in the soprano, alto, and tenor saxophones and electronic wind instrument, he began playing the alto sax in sixth grade. He has studied at the University of Idaho and privately with Ron Brown, Kirk Whalum, and Johnnie Jessen, among others.

LAT: You are one of three performing artists on the Commission; what brought you to your art form?

When I was a freshman in high school in Cottonwood, I had a teacher who recognized my ambition and let me practice solo at the back of the classroom. Then hearing Kenny G on the radio inspired me to reach for another level. Although I was not a music major in college, by that time I was practicing a minimum of three hours a day, every day. Another defining influence was teacher Roy Cummings at the University of Washington. He taught me to hone the conduit between being yourself and establishing your creative place, as opposed to an academic focus on the mechanics of playing. That is where the lessons really began. Moreover, my musical partner, keyboard, bass, and percussion player Eric Cannavaro, always refused to play cover songs, arguing "Whatever we have inside of us is probably better than pieces someone else has written."

LAT: Cannavaro recently moved to Seattle, has that affected your plans?

We played 72 dates last year. His moving to a major metropolitan area simply means that we do fewer performances here, but we are still very much together.

LAT: Give us your perspective on the arts scene on the Palouse.

We are very lucky in the Moscow-Pullman area. Per capita, there are probably more art offerings in the Palouse than in any other part of the state. John Muir's listing ranks Moscow as one of the top 100 small towns in the U.S. Little wonder then that there are signs at every highway entrance to the community: "Heart of the Arts."

LAT: Places you like to go, things you like to do?

The Salmon River Canyon is my favorite spot—hiking, climbing, fishing, hunting there—there's no better place on earth.

LAT: Recent books or music you have enjoyed?

I like to relax with the latest Tom Clancy. As for music, Boise has a fine singer, songwriter, and guitar player in Gayle Chapman.

GRANTS TO ORGANIZATIONS

GOOD ART



Mariachi Los Arrieros, Fiesta Idaho 2002 and 2003, Hispanic Cultural Center of Idaho, Nampa.

does NOT SPECIALIZE in cheap solutions

— Jim Harrison

2004 GRANTS TO ORGANIZATIONS

The Idaho Commission on the Arts recognizes the dynamic relationship that exists among artists, arts organizations, and audiences. Providing grants directly to organizations involved in arts programming allows us to build this state culturally, educationally, and economically. Those grants fall into three categories: Cultural Facilities for a feasibility study, construction, renovation, capital purchase, or public arts projects; General Operating Support for arts organizations single-year or multi-year funding; Project Grants for fee or project support that involves specific arts activities in a community.

BOISE

\$6,750 to **Ballet Idaho** to initiate a pilot project to expand their education outreach program, Learning Through Dance.

\$5,542 to **Ballet Idaho** for general operating support.

\$12,855 to **Boise Art Museum** for general operating support.

\$10,195 to **Boise City Arts Commission** for general operating support.

\$7,080 to **Boise Contemporary Theater** for general operating support.

\$4,950 to **Boise Contemporary Theater** to acquire a flexible curtain system for the main theater space.

\$1,908 to the **Boise Master Chorale** for general operating support.

\$7,010 to **Boise Philharmonic Association** for general operating support.

\$4,026 to **Idaho Dance Theatre** to acquire lighting and audio-visual equipment.

\$2,548 to **Idaho Dance Theatre** for general operating support.

\$10,795 to **Idaho Shakespeare Festival** for general operating support.

\$7,000 to **Idaho Shakespeare Festival** to acquire components for an assistive listening system for its outdoor theater site.

\$5,827 to **Log Cabin Literary Center** for general operating support.

\$6,000 to **Log Cabin Literary Center** to sponsor a Readings and Conversations season.

\$6,418 to **Opera Idaho** for general operating support.

BUHL

\$4,200 to **Buhl Arts Council** for season arts programming.

CALDWELL

\$4,341 to **Caldwell Fine Arts** for general operating support.

\$2,644 to **Caldwell Fine Arts** to sponsor a guest artist storyteller for the Fine Arts Series in Caldwell and Mountain Home.

COEUR D'ALENE

\$5,916 to **Carousel Players of the Coeur d'Alene Summer Theatre** for general operating support.

\$1,750 to **Carousel Players of the Coeur d'Alene Summer Theatre** to acquire an LED curtain.

\$9,500 to **Community Building Partners** for construction of a stage in the Old Church.

HAILEY

\$9,790 to **Company of Fools** for general operating support.

\$7,125 to **CSI/Blaine County Outreach** for Trailing of the Sheep Festival.

IDAHO FALLS

\$10,539 to **Idaho Falls Arts Council** for general operating support.

\$5,250 to **Idaho Falls Arts Council** to sponsor Snake River Roaring Youth Jam.

\$4,324 to **Idaho Falls Arts Council** to acquire an LCD projector and choral risers for the Colonial Theater.

\$7,481 to **Idaho Falls Symphony Society** for general operating support.

KETCHUM

\$2,950 to **Caritas Chorale** for concert season support.

LAPWAI

\$3,587 to **Nez Perce Leepwey Arts Council** for season arts programming.

LEWISTON

\$8,000 to **City of Lewiston** for recasting in bronze and installation of "Tscemicum" to replace the deteriorating and vandalized concrete sculpture.

\$2,224 to **Confluence Press** for general operating support.

MCCALL

\$3,280 to **id Theatre Company** for the Seven Devils Playwrights Conference in McCall, Idaho.

\$3,234 to **McCall Arts & Humanities Council** for general operating support.

\$8,500 to **McCall Arts & Humanities Council** for a collaboration to create a new and unique piece of site-specific public art.

\$3,750 to **McCall Folklore Society** for the Summer Folk Music Festival.

MERIDIAN

\$4,125 to **Mladi Behar Bosnia** for season support.

MOSCOW

\$6,580 to **Festival Dance & Performing Arts** for general operating support.

\$2,500 to **Festival Dance & Performing Arts** for support of a full length ballet based on Charles Dickens' "A Christmas Carol".

\$2,680 to **Rendezvous in Moscow** for general operating support.

\$3,750 to **Auditorium Series at the University of Idaho** for support of the 2003-04 Auditorium Series.

\$1,646 to **Washington Idaho Symphony Association** for general operating support.

MOUNTAIN HOME

\$4,425 to **Mountain Home Arts Council** for season support.

NAMPA

\$5,625 to **Hispanic Cultural Center of Idaho, Inc.** for support of Fiesta Idaho.

\$6,621 to **Music Theatre of Idaho, Inc.** for general operating support.

\$874 to **Nampa Civic Center** to acquire cordless microphone enhancements.

OROFINO

\$1,540 to **Orofino Regional Council on the Arts** to acquire portable display panels for showcasing creativity and successes of artistic classes.

POCATELLO

\$2,583 to **Idaho State Civic Symphony Association** for general operating support.

SALMON

\$5,625 to **Salmon Arts Council** for support of the 2003/2004 performing arts season.

SANDPOINT

\$9,932 to **The Festival at Sandpoint** for general operating support.

\$10,000 to **Panida Theater** to replace exposed wiring and damaged marquee.

\$6,798 to **Pend Oreille Arts Council** for general operating support.

SUN VALLEY

\$4,790 to **New Theatre Company** for general operating support.

\$13,705 to **Sun Valley Center for the Arts** for general operating support.

\$4,800 to **Sun Valley Performing Arts Center** for the Sun Valley Shakespeare Festival.

\$3,900 to **Sun Valley Performing Arts Center/nextStage** theatre to replace entire sound system.

TWIN FALLS

\$4,125 to **CSI/Arts on Tour** for a performing arts season series.

\$2,953 to **Magic Valley Arts Council** for general operating support.

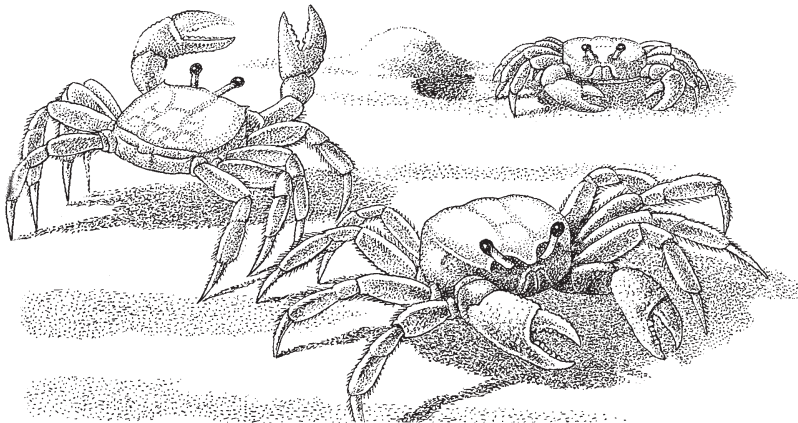
DAUGHTERS, B A T H E your mothers

When you're older and better understand
her worry over what you wore to church
(not too dowdy or too nice), her desire
to teach you how to cook though she hated the task,
help her fragile form stand in the spray
and watch how the water streaks her grinning face
to drip from earlobes like pearls
that disappear as soon as they form.
When you're plenty old enough to have your own kids
(even if you don't) be sure to scrub her back,
her sunken buttocks. The blue veins
will show you where to go. No excuses. Be a big girl,
get in, shed what's between you, and stand behind her
in case she slips. But she won't. She's rooted
by the pleasure of water free against her skin,
unmediated by a washcloth, the pleasure
of you caring for her. It's been so long
since she's lost herself in the wonder of her body.
She's forgotten you're there, so go ahead and revel
in how the sagging skin that scares you
still hordes joy and life within its folds.
And if it's difficult to make your hands
move over her body like they do your own,
remind yourself this was your body before you had one,
and soon yours will be all that's left of them both.
Look at her closely, front and back, the parts you remember
intimately, the curves no longer there, the scars
that race blue veins to the finish line.
This is love. This is time. This is your homeground.
For once you can give back to one
whom you owe an unpayable debt,
like giving a gift to God. Do not miss the chance
to face your past and future all at once,
to embrace your fear of both and the slick beauty
of what each of us borrows from the land
when we're babes and do not understand we must
(any day now) give it back, let it go.

In July, **Lilace Mellin Guignard** was awarded one of the Nevada Arts Council's two Literature Fellowships for 2004. She earned a BA at Warren Wilson College and an MFA at University of California, Irvine, and teaches writing at the University of Nevada, Reno. Her appearance here is part of a reciprocal agreement with the editor of the NAC's newsletter, *Neon*, which will publish poems by an Idaho Commission on the Arts Literature Fellowship recipient in 2004. (Application period for the ICA literature fellowships is December 1, 2003-January 30, 2004.)

Lyric poets
generally
come from
homes run
by women.

– Milan Kundera



René Martin Illustration ©1974 Herbert S. Zim

GRIEF

A ghost crab burrowed under my left shoulder blade.
I didn't see it coming, so faint in the twilight.
Holding its breath through winter,
it holes up in the cavity behind my heart.

Out here, the shorebirds of responsibility circle,
hungry, resenting how I protect the guest I didn't invite.
Where would your loyalty lie? With loss or demand?
Even if those nags could pluck the crab clean from my skin's strand

I'd miss what it holds in its beige shell and bursting air sacs–
memories like diamond rings which fit too tight.
When it shifts, my heart shifts, each feeling the season.
The weather will warm, taunt the gulls, it must,

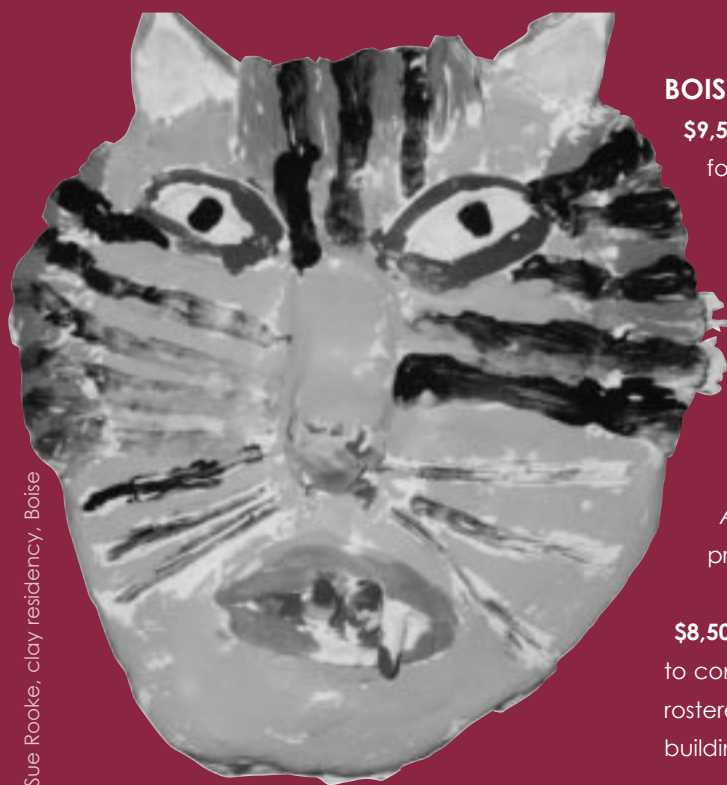
it must. It always has. They know I've become attached.
Then the crab's out. Beady eyes on stems
will look every way at once except to dark heaven
with its swooping shadows. By day I'll carry it in the pocket

carved in my carapace. By night, it will scavenge sideways
hunting for chaw, catching its breath at the edge of this world.
I'll wait alone then, while my grief scuttles across sand
and the shorebirds sleep, impatient.

KIDS: THEY DANCE

before THEY LEARN
there is anything that isn't music.

—William Stafford



Sue Rooke, clay residency, Boise

Arts Education Grants 2004

The arts education program supports challenging artistic opportunities in schools and communities throughout Idaho. The Idaho Commission on the Arts maintains that all young people should have a curriculum-based arts education linked to content standards, and that they should have continual opportunities to work with artists and experience arts within their own community.

This year the arts education program supported nearly forty grants to Idaho schools and arts organizations—grants that encourage teaching and learning in the arts, providing occasions for perception, production, and reflection for teachers and students.

For information on the Commission's arts education programs in your school or community, communicate with arts education program director Ruth Piispanen at 208/334-2119, 1-800-ART-FUND or rpiispanen@ica.state.id.us.

BOISE

\$9,500 to **IDA-ORE Planning and Development** for *Urban ArtWORKS*, a neighborhood arts education and vocational training program for young people ages 14-21.

\$7,125 to **Mladi Behar Bosnia** for refugee youth to better understand their culture through their Bosnian heritage dances.

\$7,763 to the **Boise Art Museum Teen Art Lab 2004** providing educational art programs to at-risk youth.

\$8,500 to **El-Ada Community Action Agency** to conduct clay art classes and workshops by rostered artist Cathy Sher with a focus on building healthy families through the arts.

\$6,000 to the **Log Cabin Literary Center** to provide students in Writers in the Schools programs with an opportunity to include visual arts in their writing by working with the Boise Art Museum.

\$6,468 to the **Boise Art Museum** for the *School Tour Program* to provide tours and workshops using art-discovery techniques.

\$1,874 to **Joy Steiner** for her story performances and literary workshops in rural elementary schools in Idaho.

\$6,771 to **Idaho Dance Theater** *Leaps and Bounds* outreach program, bringing professional dancers into schools to introduce children to dance.

\$9,240 to **Ballet Idaho** through School Connections for *Children of The Raven*, an impressionistic approach to the Native American culture using ballet and modern dance to tell stories at 22 schools (nearly 10,000 students).

\$12,673 to **Idaho Shakespeare Festival** supporting the statewide educational touring program, *Shakespeareance*. Following the 50-minute performances, there will be artist-led workshops, giving the students an opportunity to interact with the actors.

\$8,448 to **Idaho Theater for Youth/Idaho**

Shakespeare Festival for touring a one-act play, *The Three Questions*. Post-performance talkback sessions and workshops led by the acting company will be available at each school.

\$3,500 to **Ballet Idaho** to support educational programs, *Learning Through Dance* (10-week artist-in-residence), *Dance Advance*, (scholarships for talented students), and *Teacher In-Service* (workshop).

\$3,500 to **Log Cabin Literary Center** for Log Cabin Summer Writing Camps, serving 350 Treasure Valley students.

\$1,050 to **Fort Boise Middle-High** for *Wind, Water & Fire*. Students will create skits about environmental issues in Idaho, and artist in residence Richard Johnson will teach them how to fashion props out of reuseable materials.

BUHL

\$6,548 to **Buhl Arts Council** to provide a series of performing arts events for schools in Buhl and Castleford.

\$2,592 to **Buhl Arts Council** for *Art Adventure*, allowing third and fourth grade students to tour Buhl Arts Council exhibits, to participate in an art project, and to learn about books in the exhibits.

CALDWELL

\$6,421 to **Caldwell Fine Arts** for funding school performances and master classes taught by artists and performing arts companies.

COEUR D'ALENE

\$1,100 to **Coeur d'Alene Arts Commission** for the *Summer Arts Program for Youth* providing low cost quality art education experience for grades K through 10.

EAGLE

\$1,660 to **Wilderness Science Education** for a permanent art curriculum using art as a method for teaching science.



GRANGEVILLE

\$939 to the **Saints Peter and Paul** for professional story teller Joy Steiner. Students will relate their own personal stories about momentous events in their lives.

GREENLEAF

\$2,430 to **COSSA/Centerpoint High School** for *Picture This!* Students will undertake a three-day river clean-up with artist Evan Worthington, and then assemble an anti-litter campaign based on photographs.

HAZELTON

\$1,448 to **Valley Elementary** for *Paper Possibilities* by paper maker Tom Bennick. Students will make paper from indigenous and recycled fibers and make artwork that expresses student personalities.

IDAHO FALLS

\$2,072 to the **Idaho Falls Arts Council** for four matinees and artist-directed activities for schoolchildren in eastern Idaho.

KOOSKIA

\$3,500 to **Upper Clearwater Arts** for *Illustrations and the Story*, a teacher in-service workshop in art, together with a program by art educator Susan White.

McCALL

\$3,334 to **McCall Arts & Humanities Council** to introduce teachers and students to an art form, its process, and how to make it.

MOSCOW

\$4,391 to **Festival Dance & Performing Arts** for *Festival Youthreach Project*, presenting demonstrations and short performances to students.

MOUNTAIN HOME

\$695 to **Mountain Home Arts Council** to entertain, enrich, and educate the community through promotion and presentation of cultural and artistic activities.

NAMPA

\$9,500 to **Hispanic Cultural Center of Idaho** to provide eighth graders with workshops about relevant social issues.

POCATELLO

\$7,400 to **Southeastern Idaho Community Action Agency** for *Hands in Clay: Teaching and Learning Together*. Rostered artist Cathy Sher will provide clay arts classes for at-risk youth and their families.

\$3,500 to **Idaho State Civic Symphony Association** for *Summerstrings* (music interaction fourth to twelfth grades).

SALMON

\$2,830 to the **Salmon Arts Council** for school performances and workshops by visiting performance artists.

\$900 to **Salmon Arts Council** for *Summer Art Camp for Children* (kindergarten-third grade), increasing arts education for Lemhi County children by bringing in resident artist Brenda Raub.

SANDPOINT

\$9,504 to **Pend Oreille Arts Council** to provide students with diverse art performances through the community, workshops, and schools.

\$3,500 to **North Idaho Arts Center** for project *Eco-Art Walk* that will link art and environmental education, creating a final exhibit/parade, *Procession of the Species*, to be presented to the community.

TWIN FALLS

\$8,000 to the **Boys and Girls Club of Magic Valley** for *Eighth Street Arts Program Extreme (ESCAPE)* to provide youth with positive, productive extracurricular activities through a six-week-series of art classes.

\$1,269 to the **College of Southern Idaho-Arts on Tour** for several affordable, high quality performing art showcases, some of which are free to students.

Photos:
Top Right: Fifth grader in the foyer at Jefferson Elementary in Pocatello talking about a tile she made with guidance from clay artist Cathy Sher. Lava Hot Springs. *Idaho State Journal* Bill Shaefer photo.

Top Left: Fourth graders at Grangeville Elementary Middle School prepare to mimic artist-in-residence Muntaga Bah, originally from Gambia, Africa. *Idaho County Free Press* Lorie Palmer photo.



Matthew Hope



UNLIKE MOST

of the JOBS & CHORES

that occupy our lives, the act of creating art involves the whole person

— Victoria Nelson

FELLOWSHIPS 2004

Music, Media, Theater, Dance

Fellowships are awarded to individual artists of exceptional talent in recognition of outstanding work and of commitment to their own artistic development. Panelists base their evaluation on 85% for artistic excellence (originality, distinguished consistency, preeminent quality) and 15% on professional history and community involvement.

For this round of Fellowships, a panel of three judges was selected from the state of Washington:

- * Miriam Barnett works for the Greater Tacoma Community Foundation, is former chair of the Washington State Arts Commission, and former development director for the Broadway Center for Performing Arts. She has over twenty years of experience as an artist and arts administrator.
- * John Gilbreath, Executive Director of Earshot Jazz, has served as a panelist for Arts Northwest, Washington State Arts Commission, and King County Touring Arts Roster.
- * Karen Hanan has been serving performing artists as Executive Director of Arts Northwest since 1999.

Leah Clark, Boise

Dance: Choreography

In 1997 Clark founded Balance, a pre-professional contemporary dance company creating opportunities for young dancers to flourish. She has taught at Albertson College of Idaho and Boise State University. She performed for Idaho Dance Theatre for more than five years.

Much of what I love about dancing is the power of the unspoken word. Dance to me is the expression of life's most complicated emotions; celebration, lamentation, protest, love, just to name a few. To me, dance amplifies all that I am in my life. I find, to state it simply, joy in movement, exaltation in experience...modern dance is my medium of expression because it allows the dancer to participate as an individual...consequently, I allow my students to bring an aspect of their own personality into the classroom and on stage.

Matthew Hope, Boise

Dance: Choreography & Dance

Hope began dancing at age 14 (18 years ago) at the American Festival Ballet, now Ballet Idaho. He has gone on to dance with many ballet and modern companies, most notably Hubbard Street Dance Chicago. In May of this year, he choreographed and performed with Boise's most recent modern dance group, Drop Dance collective.

I have always loved to dance. When I hear any kind of music—noises on the street, the swirl of a congested, foreign city—my brain automatically begins to make up steps. The pyrotechnics of ballet are beautiful and have their place, but I also love the simplicity of running or people shaking hands, or a body dodging a ball. My deepest wish is for the student, the dancer, the person watching me on stage to be infected with the same fever for motion.

Ben Winship, Victor

Music

Having built his first mandolin at age 20, Winship shortly thereafter decided to pursue a career as a professional musician-mandolinist, bassist, vocalist, songwriter. He attended Colorado College and University of Vermont, where he earned a BS in forestry with a minor in music. He is the recipient of numerous awards, has performed at scores of festivals, and has served on the boards of the Teton Arts Council and Teton Valley Community School. His newest CD is Fishing Music.

What brings me true joy as a musician—applause from an appreciative audience, learning a new lick or lyric, getting through to an enthusiastic student, a glowing review, a pat on the back from a peer or supportive arts council—is a constant. The challenge is finding ways to achieve artistic satisfaction, recognition, and financial viability without leaving on tour so often without my wife and children.

Ann Hoste, Boise

Theater: Costume Design

"Theater designers are simultaneously individual and collaborative artists," Hoste says. In her 12 years as a resident of Idaho, she has designed costumes for Idaho Shakespeare Festival, Idaho Theatre for Youth, Idaho Repertory Theatre, Company

of Fools, Idaho Dance Theatre, and Boise Contemporary Theatre.

In that time, she has been honored with four Certificates of Merit from the American College Theatre Festival. This is her second ICA Fellowship.

We serve the playwright who invents, the director who sculpts, the audience who takes it all in. Always there is the knowledge that if the artistic collaboration collapses, I have failed as an artist... I am of the old school and prefer to wrestle with my own sketches and renderings as part of the creative process. What remains steady for me during this process, my north star, is the text of the play. When I do my job well, costumes become clothing—seamless extensions of character.

Rusty Wilson, Hailey

Theater: Director

In six years Wilson has directed nine plays at the Liberty Theatre in Hailey and acted in as many more. He holds a BFA in acting from SUNY at Purchase, New York, and has been guest artist and teacher at University of Idaho and Boise State University.

I am continually testing yesterday's results with today's discoveries, seeking an expanded vision of what is theatrically possible and vital. I believe that theater, as a communal event, has the potential to profoundly change lives.

- Barbara Garrett, Director, Artist Services

Leah Clark



Rusty Wilson



Ben Winship



Ann Hoste, costume design, Mother Courage



TO BE



an | IDAHOAN

Dan Ansotegui, Basque accordionist, Idaho Heritage Award, MC Gambliel photo.



To honor and celebrate excellence and teaching...

Dan Ansotegui, Basque button accordionist, received the Idaho Heritage Award, honoring his contributions to the continuation of Basque trikitixa, a combination of button accordion and pandereta music. Dan continues a steady tradition of musicianship received from his father, the late Domingo Ansotegui, an accordionist and pandereta player for the Jim Jausoro Orchestra. Accompanied by Sean Aucutt's pandereta, Dan plays with the Gaupasa Basque Band and teaches trikitixa to young musicians with the Txantxan Gorriak group. To support his teaching, he created Gure Trikitixa, a method of teaching the diatonic accordion. Dan Ansotegui's commitment to excellence in the practice and teaching of the artform is celebrated through this award.

To keep on keeping on...

Shoshone-Paiute traditional art of dance regalia and cradleboard construction, and Basque, Bosnia-Herzegovinan, and Indian dance and music comprise the Traditional Arts Apprenticeships awarded by the Commission for FY 2004. Culturally diverse as they are, traditional artists in new and

long-established communities are the carvers of Idaho's cultural heritage in the 21st century.

On the Duck Valley Reservation, where Idaho and Nevada meet, the Shoshone-Paiute people share an expanse of desert-dry, hot, sagebrush country. Their affinity

Delphina Jim, master cradleboard maker, was concerned that the delay in approving the apprenticeship awards might affect her and her apprentice,

Tracy Calvin's, ability to harvest the best willow for a cradleboard. Elizabeth Marsh, master beadworker, received an award to teach Corliss Garcia how to construct a dance regalia outfit from hide and beads.

with the land they recognize as the place where they are supposed to be, and the stewardship of its resources, is reflected in the Shoshone-Paiute expressive culture, and informs their esthetics and practices.

Idaho's Basque community—the largest outside the Basque Provinces—maintains its culture as an integral part of Basque life here. Their endeavors are visible in urban renovation projects, including entire city blocks, frontónes, and boarding houses in Boise, Gooding, and Mountain Home. It shows in the enthusiasm of the people in a growing number of cultural centers, dance and music groups. Basque festivals featuring art, games, poetry, and competitions, abound in the southwest and south central counties where the first Basque boarding houses were located. These "homes away from home" were established first in Boise, then in Mountain Home, Gooding, and in other towns where Basque men joined Idaho's sheep industry in the late 1800s.

Photos:

Top from left to right: Master Sudha Vasudevan demonstrates the Pakshi mudra, artist photo. Elizabeth Marsh, Shoshone-Paiute, with beaded buckskin dress (in progress), MC Gambliel photo. Bosnian accordionist Camil Sose, apprentice to Elvis Subasic, MC Gambliel photo. Delphina Jim, Shoshone-Paiute cradleboard maker, Deb Fant photo.

As a group, Basques have been documenting their history with photographs, exhibitions, oral histories, and musical archives. They have put their mark on Idaho's foodways, architecture, and even on its landscape—in the foothills and mountains above the Wood River Valley, Basque herders have carved into aspens the symbols of love and longing for their family, home, and country along the sheep-herding trails.

Boise dancer Sudha Vasudevan will teach Bharatha Natyam dance to Ashley Raina and tabla player Kaushik Sarkar will continue to teach Mukesh Patel additional "Taals" as part of his training.

Recent arrivals in Idaho, Bosnians have already made their contribution to the culture and economy of the state. Working in a variety of professions, from biology to high technology, or from legal to service sectors, Bosnians participate actively in the cultural life of the community.

Irvaz Husic, dance director of the Mladi Behar Bosnian Dancers, will teach Indira Husic a new set of dances from Bosnia-Herzegovina. Elvis Subasic will teach new songs to Camil Sose. They both provide live accompaniment to Mladi Behar dancers.

Jill Aldape, the girl's dance director for the Oinkari Euskal Dantza Taldea of Boise, will teach traditional dance to José Ibaibariaga of Mountain Home. National Heritage recipient Jim Jausoro will teach accordion to Jacob R. Murgoitio of Boise

In the 1970s, Asian Indians arrived in the Treasure Valley to work for the Hewlett-Packard Company and become part of Idaho's high technology community. Well integrated into local life, Indians in Boise have a Vedic Cultural Center and a temple where they host community gatherings and share their diverse cultures with local residents. Annually, the Indian community organizes a Festival of India and an array of religious festivals where dance, music, and song reveal the community's cultural identity.



Irvaz Husic, dance director and folk master, first from the right, third row. Indira Husic, apprentice, second from the right, front row. Mladi Behar Bosnia-Herzegovina Dancers photo.

the HIGH JOY OF TELLING

remarkable stories in unforgettable ways



Company of Fools



Idaho Shakespeare Festival

Young man, acting is the easiest thing in the world, just don't get caught doing it.

– Spencer Tracy on being asked for advice by an aspiring actor.

Idaho Shakespeare Festival production of *Midsummer Night's Dream*, summer 2003. The Festival began in 1977 with outdoor performances. In 1998, after four moves, the company opened in its present amphitheater alongside the Boise River, where it now reaches an annual audience of 52,000. Troy Maben photo.

Company of Fools (top right) production of James Joyce's *The Dead*, 2002. The Company, founded in Hailey in 1997, creates year-round productions, while providing arts education programming for every school in Blaine County. It is the only group in Idaho to hold Constituent Theatre status from Theatre Communications Group, the national organization for professional, nonprofit American theatre.

Sun Valley
Performing Arts Center



Boise Contemporary Theater

Sun Valley Performing Arts Center outdoor presentation of *Taming of the Shrew*, fall 2002. The Center is located within the nexStage facility in Ketchum and supports, presents, and produces for nexStage.

Boise Contemporary Theater production of David Lindsay-Abaire's play, *Fuddy Meers*, at the 230-seat Fulton Street Theater, May 2002. BCT is the resident professional company for the theater and provides a season of American and international plays.



Carrousel Players

Carrousel Players of the Coeur d'Alene Summer Theatre's 2002 production of *Into the Woods*. Founded in 1967, the Summer Theatre is Idaho's oldest nonprofit, professional musical, performing arts organization. For nearly 5,000 season subscribers, the Players typically produce 36 performances in an 11-week summer season (9 performances each of 4 productions) in Schuler Auditorium at North Idaho College.

Matthew Barney, *Orchidella*, from *Cremaster I*, 1995
film and installation, at Boise Art Museum 2003.



PUBLIC GALLERIES

c u r r e n t s h o w s

That's the problem; should there be room in our lives for art that takes pains to play it safe?

— Marc Smirnoff

Boise State University Visual Arts Center exhibits artwork in **Gallery 1** (Liberal Arts Building) and Gallery 2 (Hemingway Center). Both galleries are free and open to the public. Hours are Monday-Friday 9:00 a.m.-6:00 p.m., Saturday 12:00 to 5:00 p.m. The galleries are closed during University holidays. Call 208/426-3994 for more information.

The Boise State University Student Union Gallery features exhibitions on the second floor of the SUB. Peter Sacks photography art exhibit August 15 to October 2. From October 30 through December 11, Bonnie Peacher will show her figurative paintings. Contact Rod Myers at 208/426-4636 for more information.

From July 19 to October 19, **Boise Art Museum** will show *Matthew Barney* an internationally recognized performance artist known for his *Cremaster* films. July 19 to February 23, Ed and Nancy Reddin Kienholz's *Merry-Go-World* will be featured in the sculpture court. *Merry-go-World* or *Begat By Chance and the Wonder Horse Trigger* (1991-1994) is a sculpture created from found substances. Visitors interact with the sculpture by spinning the wheel on the outside which opens up one of eight rooms, each representing different scenes of poverty. From July 26 to October 19, *The Wilfred Davis Fletcher Collection of Contemporary Art* will be shown in recognition of a major donation of artwork from Sun Valley collector Wilfred Davis Fletcher. Included in the exhibition are 199 objects from a variety of media—to date, the largest gift given to the Museum.

Rosenthal Gallery at **Albertson College of Idaho** in **Caldwell**, is open Tuesday through Saturday 1:00 to 4:00 p.m. or by appointment. Call 459-5321 for more information.

The Willard Arts Center's **Carr Gallery** in **Idaho Falls** will exhibit the *Russian Impressionists*, July 5 to August 30, featuring Russian propaganda art from 1930-1950. From September 6 to November 1, see *Kate Barrerre and Stacey Smith Color and Texture*. November 6 to January 3, *Images of Faith* contains Russian icons and religious objects.

Eagle Rock Art Museum & Education Center has a new exhibition space located in **Idaho Falls**. From August 22 to September 17, *Idaho Watercolor Society's Traveling Show* will be featured. August 22 to September 20, the *Annual Show of Colored Pencil Art* will be on exhibit. Contact Colleen Thompson, 208/524-1812

Lewis-Clark Center for Arts and History in **Lewiston** exhibits the Lewis and Clark "Seaman" display about the Expedition's dog, as well as tools related to the Corps of Discovery. *The Nez Perce Exhibit*, the story of their culture before the Corp's arrival, continues June 19 through December 31, 2005. From July 11 to October 25, the *Nespelem Art Colony Exhibit* will feature paintings by Native Americans from the Pacific Northwest. A *Student Art Exhibit* will run from November 11 to December 13, and includes graphic and fine art by Lewis-Clark State College students. Visit the Center's Web site at www.lewisclark.edu.

Prichard Art Gallery at the **University of Idaho, College of Art and Architecture** in **Moscow** presents the *Hunt Botanical Collection* August 20 through October 4—an international exhibition of botanical art and illustration. Upstairs, Bill Woolston's *Flood Zone* will be on display. From October 17 to November 15, *Sense of Place in the Pacific Northwest* will be exhibited. From November 20 to December 6, the *Art Invitational and Auction* will be held. The *Faculty Exhibition* appears December 12 through January 14. Call 208/885-3586 or 208/885-6043.

Ridenbaugh Gallery at the **University of Idaho** will exhibit a WSU and Utah State Graduate Exchange September 5 to 18. Clothing and textile arts design by Elaine Cox on display September 22 to 29. The *Fourth-Year Architecture Project* will be held September 30 through October 9. The *MFA Works in Progress* will show October 21 to October 30. *Bill Woolston's Student Show*, and *Phil Mead's Anniversary Show* run November 3 to 13. The *BFA Thesis Exhibition* for students will be on display November 19 through December 4. *The Painting Critiques and Undergraduate Juried Show* will be held Dec. 15 to 19. Visit www.uidaho.edu/galleries/ridenbaugh/schedule.html or call (208)885-6043 or (208)885-3586.

Third Street Gallery is sponsored by the **Moscow Arts Commission**. July 25 through September 5, Helen Grainger Wilson will show *Echoes from this Land*, a watercolor exhibition of the Lewis and Clark Expedition. The *Idaho Watercolor Society* from the North Idaho Region (Riggins to Worley) has a group show September 12 to October 17. A group exhibition of metal artists is featured in *Showing Our Metal* October 24 to November 28. The *Winter Solstice Juried Exhibition* appears December 5 to January 16. Call 208/883-7036.

The **Friesen Art Galleries** of **Northwest Nazarene University** in **Nampa** are closed in August. For more information call 208/467-8790 or 467-8398.

Idaho State University in **Pocatello** exhibits artwork throughout the year at two galleries. The **Transition Gallery** during November will host an arts and craft show, e-mail Karen Green at crankare@isu.edu. **The Mind's Eye Gallery** is closed for the summer, call Heather Hess 208/282-3451, or www.isu.edu/departments/progbrd.

The Sun Valley Center for the Arts presents *The Whole Salmon* from August 15 to October 31, a multi-disciplinary commissioned project featuring paintings, photographs, new compositions, and written works. From November 7 to January 8 *At the Edge of Science* will show videos, photos, and drawings from a variety of national and international artists. Visit www.sunvalleycenter.org.

College of Southern Idaho, Jean B. King Gallery in **Twin Falls**. September 9 to October 25, Idaho Commission on the Arts *Fellowship Exhibition* features the work of six fellowship and three honorable mention fellowship recipients. November 14 through January 30, LaVar Steel will show a variety of media in his exhibition, *Retro Steel*. See www.csi.cc.id.us/support/museum/hcas_inside_map.html.

QUICKFUNDS



RECIPIENTS

May 2003



In the mind of the beginner, all things are possible. But in the mind of the expert, only a few.
—D. T. Suzuki

BOISE

\$500 to the **BSU Department of English** for a poetry reading with Irish poet Mebh McGuckian.

\$750 to **Melanie Fales** to attend and assist with organization, moderation, and presentation of a panel session at the Western Museum Association conference in Reno.

\$845 to **Shatakshi Goyal**, native of India, for an apprenticeship with master dancer Sudha Vasndevan in Bharat Natyam dance form.

\$475 to **Phillip Atlakson** to present "The Catch" at the Kimera Cineclub Film Festival in Italy.

\$425 to **Robert McAndrew** to attend a stage reading of his play, "Waiting Got Turg," at the Last Frontier Theatre Conference in Valdez, AK.

\$500 to **Kay Wilson** to attend the 2003 Society of North American Goldsmiths conference, "Making it in Metal."



\$1,000 to **Whitney Elementary School** to sponsor an International Folklife Festival.

\$400 to **Karen Bubb** to attend the preconference public art session at the Americans for the Arts conference in Portland.

\$900 to **Deborah Hardee** to work with master photographic printer Steve Rifkin in creating an edition of 30 x 40 archival, silver gelatin prints.

\$500 to **Balance Dance Company** for a dance residency with Jim Fritzler in Boise, which will include two workshops, a lecture, demonstration, and performance.

CALDWELL

\$1,000 to **Michael Rainey** to create two photo murals based on historic local photographs for exhibition at the Rosenthal Gallery this fall.

COEUR D'ALENE

\$500 to **Idaho Department of Labor** for "Art Across Idaho," a public art mural on a building next to a park in downtown Coeur d'Alene painted by ten at-risk youth directed by artist Jan Wilhelmi.

\$600 to **Coeur d'Alene Community Theatre-Lake City Playhouse** to produce seven reader's theater productions during the 2003-2004 season.

DRIGGS

\$608 to **Teton Arts Council** to sponsor a paper-making workshop with Mountain Home artist Tom Bennick.

McCALL

\$350 to artist in residence **Shirley Potter** to attend a week-long raku workshop in California.

MOSCOW

\$750 to **Jim Gale** to make and compose light installations for the Palouse Hills near Moscow.

\$800 to **Colleen Mc Nutt** for a one-person show at the Prichard Art Gallery, Moscow.

\$650 to **William Woolston** for a panoramic photographic exhibition, "The Great Glacial Lake Missoula Flood."

TWIN FALLS

\$450 to **Ruth Turner** to attend the Western Arts Alliance conference in California.

\$325 to **Camille Barigar** to attend the Western Arts Alliance conference.

\$800 to **Magic Valley Arts Council** for a gallery art marketing workshop.

WEIPPE

\$245 to the **Weippe Community Club** for season support of the Camas Festival.



Photos:
Top Left: Balance Dance Company, Boise.

Top Right: Kay Wilson, bracelet, silver and brass, Boise, 7 x 1".

Bottom Left: William Woolston, *Water Willow*, Moscow, photograph, 9 x 12".

Bottom right: Shatakshi Goyal, Asian Indian dancer.



ARTS POSSIBILITIES

The Idaho Commission on the Arts does not endorse any of the listings published in this newsletter. They are collected from a variety of sources and artists are advised to contact organizations directly for a prospectus or other information before entering a competition. Most competitions charge a fee to offset exhibition costs and for cash awards, but excessive fees for an entry should be questioned. Some organizations request a self-addressed stamped envelope (SASE) with a request for information. Read the prospectus carefully and be selective. Please report any problems concerning competitions to our office. If your organization would like an opportunity listed in *Latitudes*, fax a brief description to Barbara Garrett at 208/334-2488, or e-mail bgarrett@ica.state.id.us.

VISUAL ARTS

Deadline: TBA

The Idaho Commission on the Arts will be sponsoring a silver medallion design contest for the 2004 Governors Arts Awards. Information will be available by the end of September. Ask to be added to our "call to artists" list. 208/334-2119.

Deadline: Unknown

Boise City is seeking to commission a photographer to produce a series of 15-30 original images about Boise City environmental services, especially wastewater collection and treatment. For a prospectus call Karen at Boise City Arts Commission, 208/336-4936.

Deadline: September 15

2004 Exhibits by Edmonds Arts Commission - Seeking artists to display art in public exhibits during 2004. To be considered, submit up to 10 slides of work, slide list, a resume, and a SASE. Edmonds Arts Commission, Exhibits, 700 Main St., Edmonds, WA 98020; 425/771-0228; Gillespie@ci.edmonds.wa.us.

Deadline: January 1

Dogwood Festival Juried Art Show from April 4-26 in Lewiston. 2D and 3D original artwork completed within last two years. Fee: \$20. Commission: 30%. Awards. Send #10 legal SASE to Center for Arts & History, 415 Main St., Lewiston, ID 83501; 208/792-2243, fax -2850; www.lcsc.edu/centerforarts.

Ongoing

Arts International offers funding to curators or visual arts organizations for US artist representation at major contemporary visual art exhibitions. Al, 251 Central Park South, 4th fl, New York, NY 10010; 212/674-9744; thefund@artsinternational.org; www.artsinternational.org.

International Sculpture Center membership is open to sculptors and others interested in sculpture. Group health, insurance, studio equipment, etc. 202/785-1144; www.sculpture.org.

New Mexico Registry of Artists allows an artist to keep a résumé, statement, and several sets of slides on file for use by the agency, galleries, curators, and other arts organizations; 505/827-6490.

The Art-in-Architecture Program oversees the commissioning of artworks for federal facilities. These works of art are created by artists of local, regional and national reputation. For information contact the Art-in-Architecture Program, General Services Administration, Room 3341, 1800 F Streets, NW, Washington, D.C. 20405; 202/501-1812.

City of Phoenix Public Art Projects. The Phoenix Arts Commission has developed an innovative, nationally acclaimed approach to urban infrastructure design. They have a Project Art Plan that describes 37 new and continuing projects. Apply for their Public Art Program slide registry; 602/262-4637, fax -6914.

Texas Tech University is creating a registry of glass artists who would like to be considered for up coming public art projects; cecilia.carter@ttu.edu.

MEDIA

Deadline: January 29

33rd Annual Humboldt International Film Festival to be held April in Arcata, California. Focus is on short independent films from the last three years. 707/826-4113, fax-4112; www.humboldt.edu.

Deadline: February 7

Video Shorts Annual Competition seeks non-commercial works up to six minutes long. Entry fee. Prizes awarded. Video shorts, P.O. Box 20295, Seattle, WA 98102; 206/250-6935; www.videoshorts.com.

Ongoing

The John D. and Catherine T. MacArthur Foundation supports innovative media projects that foster community problem-solving; economic issues, and support the development of children. Grants range from \$10,000 to \$30,000 to media centers and organizations. Grants Management, 312/726-8000, 4answers@macfdn.org or www.macfdn.org.

National Alliance for Media Arts and Culture (NAMAC) Web site includes a member directory, announcements, events, resource listing, newsletter and conference information; 415/431-1391; namac@namac.org; www.namac.org.

GRANTS

Deadline: October 1

Florsheim Art Fund assists the ongoing work of mature (60+) professional American artists of merit. Grants range from \$5,000 to \$20,000 and support the mounting of exhibitions, publication of catalogs or monographs, or the acquisition of works and their donation to museums, universities, or nonprofits collecting and displaying American art. Florsheim Art Fund, 4202 E. Fowler Ave., USF 30637, Tampa, FL 33620-0637; 813/949-6886.

Deadline: October 31

Gunk Foundation Public Art Grants of up to \$5,000 support provocative projects integrated into daily life, such as art on public transportation, city streets, and work places. Gunk Foundation/Critical Press, Nadine Lemmon, P.O. Box 333, Gardiner, NY 12525; 845/255-8252; www.gunk.org.

Deadline: November 3

QuickFund\$ quarterly grants range from \$300 to \$1,000 and are designed to fund requests from organizations, individuals, and educators for arts activities, projects, and professional development opportunities. Idaho Commission on the Arts, 208/334-5119; info@ica.state.id.us; www.state.id.us/arts.

Deadline: January 30

Literature Fellowships recognize, reward, and encourage individual artists. Awards of \$3,500 are given to writers in recognition of outstanding work and commitment to their art form. ICA; 208/334-2119 or 800/278-3863; cconley@ica.state.id.us; www2.state.id.us/arts.

Deadline: March 1

Traditional Arts Apprenticeship Program supports the work of folk artists by funding master and apprenticeship teams so traditional art forms will continue. ICA; 208/334-2119 or 800/278-3863; mgambliel@ica.state.id.us; www2.state.id.us/arts.

Ongoing

The Funding Center, gateway to philanthropy at www.fndcenter.org; and the Chronicle of Philanthropy, newspaper for the nonprofit world at www.philanthropy.com. Both offer information on grants, opportunities, grantmaking, and news.

Adolph and Esther Gottlieb Foundation offers two grant categories for artists, painters, sculptors, printmakers: individual support grants - 20 years mature phase of art, and emergency assistance grants - 10 years mature or victim of catastrophic incident. AEGF, 380 W. Broadway, New York, NY 10012.

Artists' Fellowship, Inc. offers financial assistance to professional artists in the event of serious illness, distress or bereavement. AFI, Salmagundi Club, 47 Fifth Ave., New York, NY 10003.

Charles A. Lindbergh Fund awards individuals working in the arts and humanities. Priority is given to research and education projects that address a balance between nature and science. Marline White, Charles A. Lindbergh Fund, 708 S. Third St., Ste 110, Minneapolis, MN 55415; 612/338-1703.

Grant Resources. Web site lists information about grants available for artists. www.artheals.org/resource/grants/grants/html.

John Simon Guggenheim Memorial Foundation Grants are open to U.S. citizens. Fellowships are given to writers and artists in all fields of research. Grants average \$26,329. 212/687-4470.

National Foundation of the Arts and Humanities offers grants to organizations and individuals annually. 202/682-5400; http://arts.endow.gov.

Pollock-Krasner Foundation, Inc. was established for the sole purpose of providing financial assistance to individual working artists of established ability. Painters, sculptors, mixed media, installation artists, and artists who work on paper may apply. Grants range from \$1,000 to \$30,000. For an application write: Pollock-Krasner Foundation, 863 Park Ave., New York, NY 10021; fax 212/288-2836; grants@pkf.org; www.pkf.org.

RESIDENCIES & CLASSES

Deadline: September 1

Boise State University Center for Management Development offers workshops, certificate programs & non-credit programs in the fall of 2003. For a brochure 208/426-3861; cmdinfo@boisestate.edu.

Event: September 4

The Business of Art-2 Marketing Workshop national presenter, Alyson B. Stanfield will speak about how to market your artwork. Karen Bubb from Boise City Arts Commission will discuss public art opportunities, and Barbara Garrett from the Idaho Commission on the Arts will talk about grants and awards for artists. For registration information call 208/436-1974.

Deadline: September 30

Bemis Center for Contemporary Arts provides visual artists with studio and living spaces, stipends of up to \$1,000, and access to equipment/facilities. Residencies of two to six months. Send SASE to Bemis Center, 724 S. 12th St., Omaha, NE 68102-3202; 402/341-7130, fax -9791; bemis@novia.net; www.bemiscenter.org.

Deadline: October 1

Ucross Foundation in the Big Horn Mountains in northern Wyoming serves as a conference and residency center where people from diverse sectors convene and interact. No charge to artists and writers selected through a competitive application process twice a year. Facilities available for 8 residents for 2 to 4 weeks. Spring session from February to June. 307/737-2291, fax 307/767-2322; ucrossfdn@aol.com.

Event: October 16-18

Colored Pencil as a Painting Medium, all levels; Classes held Oct. 16-18 in Lowell, MI. John Knight; (616) 897-7842, ext. 305; knight-art@juno.com.

Deadline: October 17

Penland School of Crafts - Spring 2004 Concentration - Penland is located in the Blue Ridge Mountain of North Carolina. A variety of classes are offered through the spring; 828/765-2359; office@penland.org; www.penland.org.

Deadline: November 1

Caldera Residency Program supports residencies for artists and writers. Caldera was founded in the belief that creativity is inherently valuable and that supporting the creative process is an investment that has tangible returns. The facility is located by a lake in the Cascade Mountain Range of Central Oregon. Miriam Feuerle, Caldera, 224 NW 13th Ave., Portland, OR 97209; 503/937-7563; mirium.feuerle@wk.com; www.calderaarts.org.

Deadline: December 1

Skowhegan School of Painting and Sculpture offers an intensive nine-week summer residency program in Maine for writers, June-August. Skowhegan, 200 Park Ave. South, Ste 1116, New York, NY 10003-1503; 212/529-0505, fax 473-1342; www.skowheganarts.org.

Deadline: January 1

Rocky Mountain National Park residence program offers professional writers, composers, visual, and performing artists the opportunity to pursue their particular artform. Artists are asked to donate an original piece of work representative of their medium and two-week stay. AIR Program, Rocky Mtn. National Park, Estes Park, CO 80517; 970/586-1206; www.nps.gov.

Deadline: January 15

Ragdale Foundation is an artists' community in Lake Forest, Illinois that offers 150 writers and artists a serene place to live and work. Application fee: \$20; Ragdale Foundation, 1260 North Green Bay Road, Lake Forest, IL 60045; 847/234-1063; fax-1075; ragdale1@aolcom; www.ragdale.org.

Ongoing

Yaddo offers residencies in New York to provide an environment to think, experiment, and create. Admission Committee, Yaddo, Box 395, Saratoga Springs, NY 12866 or 518/584-0746; www.yaddo.org.

Weir Farm Trust residency program is devoted to the continuation of the artistic tradition. One visual artist at a time is accepted for 2-4 weeks. No fee, stipend is provided. SASE to WFT, 735 Nob Hill Rd., Wilton, CT 06897. 203/761-9945; c.evans.wft@worldnet.att.net; www.nps.gov/wefa/home/htm.

Artists Communities: A Directory of Residencies That Offer Time and Space for Creativity is a unique guide to nearly 3,600 residencies available annually to creators in virtually every form. Each artist community has approved its own entry in the directory; 800/491-2808; pub@allworth.com; www.allworth.com.

National Theater Artists Residency Grants focus on fostering relationships between theaters and playwrights, directors, designers, composers, choreographers and actors through long-term residencies. New York; 212/697-5230; www.tcg.org.

Native American Artist in Residence Program is offered through the Smithsonian Institution National Museum of the American Indian, 470 L'Enfant Plaza SW, Ste. 7103, RC 934, Washington, D.C. 20560; 202/287-2020; prism.si.edu.

Spokane Art School provides individualized instruction from professional artists. Spokane Art School, 920 N. Howard, Spokane, WA 99201; 509/328-0900, fax -0950; contact@spokaneartsschool.org; www.spokaneartsschool.org.

Art in the Mountains offers art workshops in oil, sculpture, watercolor, mixed media, and marketing in Bend, Oregon. 541/317-9076; 800/293-6108; art@empnet.com; www.artinthemountains.com.

Blue Planet Photography classes and workshops are designed to provide a foundation for artists. Mike Shipman, Blue Planet Photography, P.O. Box 44569, Boise, ID 83711; 208/463-9178; www.blueplanetphoto.com.

Grant Writing, Mastering the Essentials. Workshops designed to help get you started in the world of grant writing. Locations throughout Idaho. Dana Meyers, 208/234-1159.

Oregon College of Art & Craft, located in Portland, is an independent, accredited institution of higher education that specializes in book arts, ceramics, drawing, fibers, metal, photography and wood. Courses and workshops are offered year round. 800/390-0632.

Pocatello Art Center offers classes for children and adults in drawing and painting year round. 4011/2 N. Main, Pocatello, ID 83204; 232-0970.

MORE

Arts and Disability Center has a resource and library database that includes topics such as assistive technology and the arts, designing accessible programs for museums, books and media about disabilities, and designing accessible Web pages. 310/794-1141; www.dcp.ucla.edu/nadc/.

Career Coaching for Artists; marketing, artist statements, portfolio development, the business of art. Alyson B. Stanfield, 303/273-5904; alyson@stanfieldart.com; www.ArtBizCoach.com.

Copyright Information: Protect your work. For copyright law and procedures questions contact the U.S. Copyright Office, Library of Congress, Washington D.C. 20559; 202/707-3000; http://lcweb.loc.gov/copyright/title17/1-106A.html.

Creative Spirit of Idaho - a new Web site to promote the arts of rural north central Idaho that features an artists' directory, arts organizations listings, cultural links, and a calendar of arts events. Vickie Garcia; 208/926-0983; admin@creativspirit-id.org.

Studio Exchange International is a service for artists anywhere in the world who wish to temporarily exchange studios. A directory is sent to subscribers. Artists are responsible for specific arrangements. Philip Levine, Art Students League of Denver, 1523 18th St., Denver, CO 80202; 303/294-9608.

Allworth Press publishes a variety of books on the business of being an artist or writer, such as the *Writer's Guide to Corporate Communications*, *Arts and the Internet*, *Writer's Internet Handbook*, *Artist's Resources Handbook*, and *Business and Legal Forms for Fine Artists*. For a catalog 212/777-8395, fax -8261; www.allworth.com.

Design for Accessibility: A Cultural Administrator's Handbook - Learn how best to integrate older adults and people with disabilities into all aspects of your organization. \$29.95 (plus shipping); National Assembly of State Arts Agencies; 202/347-6352; nasaa@nassa-arts.org.

Modern Postcard produces full color promotional cards at a reasonable price; 800/959-8365;www.modern-postcard.com.

DEADLINES

DEADLINES

Building Community BridgesSept 15, 2003

(Encourages development of partnerships between two arts organizations, communities; artists in learning, planning, and creation of projects for arts education, access, cultural heritage or community arts development. Amounts: \$5000-\$10000.)

QuickFund\$Nov. 3, 2003

ORGANIZATIONS:

General Operating SupportJan. 30, 2004

Cultural FacilitiesJan. 30, 2004

Project GrantsJan. 30, 2004

FELLOWSHIPS:

LiteratureJan. 30, 2004



ART MATTERS 2!

Please send me a brochure and registration form for the Sept. 5-6 ART MATTERS 2! conference. (Information also available at www2.state.id.us/arts.)

Name_____

Title & Organization_____

Address_____

City_____ State_____ Zip_____

Phone_____ Fax_____

E-mail_____

Mail to: Idaho Commission on the Arts, PO Box 83720,
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Latitudes is published by the Idaho Commission on the Arts. To be added to the mailing list without charge, contact the ICA.



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